in dramatic construction and present-

othed to Kaeso, one of the tribunes of r father, the king; but when the sol-

wronged, she seizes the throne and or-ders Kaeso to be whipped to death. As he is being led to execution her love

for him overmasters her rage, and she seeks to save his life. The populace, however, is enraged beyond control, and in order to prevent Kaeso from dying at the hands of the people by meth-

ds of torture she slays him. Years af-

terward a young prince, the fruit of the union of Adrea's sister Julia with

Kaeso, sets up a revolution, and is cap-tured and brought before the queen for

ALTERNATION TO THE PARTY OF THE

Leander Richardson's Letter



ARAT dainty bit of dramatic co fectionery served up by Edna Wallace Hopper, under the name of "A Country Mouse," comes to an end tonight. A pity it seems that a clever little actress like this, and a sterling company of players such as she has surrounded herself with, cannot find some higher, cleaner and more wholesome vehicle for the exercise of their talents than such a play affords, It illustrates too well the steady tendency of the times, of the stage taste of the day, towards the hollow, the heartless and the immoral. The whole basis of "A Country Mouse" is marital infidelity, and the episode of the lover who went about seeking only such married women as he could devour-the chase after females unprotected by husbands being altogether too tame a sport for his taste-might be said to be close to the verge of the nauseous. In the whole range of characters, there is not one except the old servant, that has a redeeming trait of manliness or womanliness; the country girl herself marries the old roue, the most depraved of the lot, and the husband, whose part opens as if he intended to set some of the dry bones to rattling, blinks cut in the last act without having accomplished anything whatever. That men with the gifts of the author of "A Country Mouse" should find It more profitable to turn out such stuff than to employ them in the higher walks of literature, is a sad commentary on the tastes of our times.

With the exception of the Symphony With the exception of the Symphony orchestra concert next week at the Theater, the only attraction will be Rose Melville, Friday and Saturday in the play of "Sis Hopkins," a quaint and interesting Indiana story in which Miss Melville has been playing the title role for six seasons. The story is a very sweet, simple and tender one, and depicts the life of a girl reared in Indiana, who gives her whole heart to her hero, but who has a rude awakening when she learns that her ideal simply loyes her for the little property she posher for the little property she pos-sesses. She leaves home, graduates in the world, and becomes a highly educated woman, a change which, while it seems unreal, is naturally and effectively brought about.

The dates of the "Bonnie Brier Bush" at the theater are Jan. 23, 24 and 25. Mr. Stoddart, Mr. Fax and Bob Easton are assured of a royal reception. The leading lady's part this year is played by Miss Irma LaPierre.

The Grand will be open only one-half of next week, Monday, Tuesday and Wednesday, with the customary matinee, the attraction being "For Mother's Sake," a play on the homely realistic lines which is being extensively billed about the streets. The east requires 25 supporting parts, including a number of children for the roles of the village tots, whose singing is said to add greatly to the success of the pro-

Following this play comes the old popular musical comedy "Rudolph and Adolph" which will be seen on the

THEATRE GOSSIP.

Mrs. Campbell is considering an adaptation of "Cavalleria Rusticana" that would enable her to play the part of Santuzza, emulating Mrs. Brown Pot-

"The Kreutzer Sonata" has proven a frost, even with Blanche Walsh deing her prettiest. This will hasten the production of the Fitch comedy, "The Woman in the Case," about which much mystery is being thrown.

John Drew has closed the most successful New York engagement he has played in a number of seasons. His production of the "Duke of Killicrankie" hed a run at the Empire of over 100 performances.

"The Wife Without a Smile" died in New York last week. With the doll incident silenced, and it was silenced out of deference to decency, "The Wife Without a Smile" proved a play without a laugh. Daniel Frohman will now have to hunt up another piece for Mrs.

Martin Harvey, a young English actor, who made an artistic success in England last Wednesday, expecting to America several years ago in "The Only arrive on the 18th. His rentree will be Way," "A Cigarette Maker's Romance" made in "Lucky Durbam," 'a play writ-

Hamlet" for the first time in Dublin. His performance is said to have been brilliant and was received with en-

Over 7,000,000 copies of the Rev. E. P. Over 7,000,000 copies of the Rev. E. P. Roe's works have been published in various languages. One of the most widely read, "He Fell in Love with His Wife," has been dramatized by Joseph Arthur, who wrote "Lost River." and "Blue Jeans," and will receive its first representation upon any stage in San Francisco this month.

principal character in which is a naturalized American, who, after amassing a fortune, returns to his native country to show the energy and enterprise characteristic of the land of his adop-

A Sloux City dispatch says: Wilbur N. Roe of Columbus, O., is petitioning the legislatures and executives of western states to unite in legislating 'Uncle Tom's Cabin" off the boards. Mr. Roe's prejudice is not based on that tired feeling, or on any theory that the play is old enough to know better, but sim-Rejane is accompanied on her Amer- I ply that it puts the people of the south



LILLIAN RUSSELL UP TO DATE.

She is now singing in a musical version of "The School for Scandal," and is astonishing New Yorkers by her vigor and freshness.

Porel Rejane, an execeedingly clever young girl, who is violently opposed to the stage and was educated in an English convent. As the great French actress is unable to speak a work of English, Mile. Rejane acts as the interpreter for her mother.

"As for my views about the drama," "As for my views about the drama," says William Gillette, "I haven't any. It may be declining, and it may not; I do not care two cents which it is so long is there is enough left to live on. I do not work with any lofty ideals or as a matter of 'high art,' The only art I have in view is the art of producing omething with which to please the iciently to attract in paying quantities."

Arrangements are fast nearing completion for the production of "The Education of Mr. Pipp," Augustus Thomas dramatization of Charles Dana Gibson's most celebrate, series of drawings. Kirke La Shelle and Daniel V. Arthur will be associated in the of-fering and Digby Bell has been engaged for the title role. The initial performance is scheduled for one of the New England towns about the middle of February.

Mr. E. S. Willard is to begin another American tour in New York on the 23rd inst. He and his company sailed from and other plays has just appeared in I ten by the late Wilson Barrett, the

court fool, Charles A. Stevenson as the battle brother of Kaeso and R. D. Mc-Lean, Claude Gillingwater and Edith Crane. There must be fully 100 persons embraced in the complete organization, which has added one more item—and the greatest of all—to the unbroken list of Belasco theater triumphs. can tour by her daughter, Germaine | in an unfair position, fosters sectional prejudice and haired, and helps keep the north from understanding the race question right. Therefore he wants the legislatures and governors to suppress

> George Bonlface, Jr., last week in the New York supreme court was given judgment for \$450 against the ill-fated management of "A China Doil," a bit of theatrical finery which was torn to shreds by critical breezes last spring. The amount awarded Bonlface repre-sents the difference between the money he get and what he expected to get he got and what he expected to get under a four weeks' contract with that Twenty-four other suits of a similar nature are pending in Gotham. and if all are as successful as Boniface it looks as if the "China Doll" will be a costly affair for the management.

> Forbes Robertson, the English actor, who made an excellent impression last season, returned to America the past season, returned to America the past week to begin a second tour of this country. Mr. Robertson was accompated by 23 English players, who will appear with him in Henry Esmond's new play, "Love and the Man." They open in Toronto, Canada, tomorrow night for a week, Mr. Robertson's wire, known professionally as Clerkyde M. known professionally as Gertrude El-llott, is not with her husband this sea-son, as she is spending the winter in southern France, owing to her tempo-rary retirement from the stage.

> It has been definitely settled that E. J. Morgan will be the star of "The Gentleman From Indiana," when that story is produced in dramatic form. Morgan has long been identified with the Hall Caine dramas, and is at present star-ring in "The Eternal City." His well ring in "The Eternal City." His well established methods should fit excellently into the character that Booth Tarkington has so thoroughly sketched out in his interesting story. Meanwhile Hall Caine's latest play, "The Prodigal Son," is waiting for the management to discover a star for that production, as it had been the idea friginally to pregent Morgan in that dramatization.

The accident to Mrs. Campbell in Philadelphia last week, when that ac-tress broke her kneecap and had to be removed to the hospital there, has turned out to be quite serious. Though no fear of permanent injury is entertained, Mrs. Campbell's physicians say that it will be two months before she will be able to be about again. This has caused the cancellation of her American engagements and as account. erican engagements and as soon as possible Mrs. Campbell will return to her home in London preparatory to giv-ing "The Sorceress" in London next

Blanche Walsh was recently ques-tioned as to why she adopted the stage as a profession. She replied that she drifted into it. Though she had no relatives on the stage her people were all fond of it, and she commenced going to the theater with her father and mother when she was two years old. She was fond of reading and reciting at school, and was always selected for the place of honor when readings were given by her class. She made her debut when she was 19 with Maria Wainright as Olivia in "Twelfth Nigth." In 1895 she joined Nat Goodwin, playing heroines in "The Gilded Fool," "In Missouri," "David Garrick," and "The Nominee,"

At the Savoy theater the successor to "Mrs. Wiggs of the Cabbage Patch" is Augustus Thomas' new comedy called "Mrs. Leffingwell's Boots." The piece is a capital example of the frolicsome spirit of its author, and it keeps the audience in almost continuous laughter from the first scene to the final cur-tain. The story is laid in Larchmont on the Sound, in the Bonner villa, where som friends are being entertained by Mrs. Bonner, whose jealous husband is absent. There arises a terrific storm which not alone prevents the departure of some guests who do not enjoy the approval of the husband, but drives other persons into the house for shelter who might better have remained away. Upon this foundation Mr. Thomas has built a structure of cross purpose, jeniousy and confusion which evokes

The season has certainly produced no comedy entertainment of a more diverting quality than "Mrs. Leffingwell's Boots," for the interpretation of which Chas, Frohman has organized one of the best companies imaginable. Among the players are Fay Davis, Jessie Busley, Margaret Illington, Dorothy Hammond, William Courtenay, Vincent Serrano, J. H. Barnes, Ernest Lawford and J. H. Saville. Saville. With Liebler & Co. as his backers, thus insuring not alone financial sta-bility but skilled direction, Arnold Daly is launched as a real star at the Garrick

ilarity that often amounts to uproar.

is launched as a real star at the Garrick theater in George Bernard Shaw's "You Never Can Tell"—and perhaps you never can. But in this instance it looks very much as though you could foretell a successful career for this young actor and the building up of a distinctively Bernard Shaw cult in New York, and the other large cities. "You Never Can Tell" is unlike other plays in that it depends for acteptance less upon the strength and complexity less upon the strength and complexity of its story than upon the grim, caustic and incisive quality of its dialogue. The author might have been a mora widely popular writer had there been less of bitterness in the output of his

sardonic fancy, but there can be no denying his brilliancy or the truthfulness of most of his utterances, or the readiness of his wit. Once, in London, at the first night of a Shaw comedy, he was called before the curtain and received with hearty applause by the people in the lower parts of the auditorium. Un in the sullery a man hissed W YORK, Jan. 9,-Tremendous is the power of Mrs. Leslie Carter in "Adrea," the new drama by David Belasco and John Luther Long, which will hold the stage of the Belasco theater from now torium. Up in the gallery a man hissed and Shaw, directing his gaze toward his sibiliant critic, observed: "I agree until such time in the hot weather pehis sibiliant critic, observed: "I agree with you, sir, but in the face of all this (with a sweep of his hand over the applauding stalls), what are we to say?" Of course, that quick sally completely captured the situation. In this country "You Never Can Tell" will undoubtedly serve to entertain the intelligent public, those who may be appealed to through the mind and not exclusively through the senses of sight and sound. It is spiritedly played by Mr. Daly, William H. Thompson, Harry Harwood, John Findlay, George Farren, Drina DeWolfe, Mabel Taliafero, Jeffreys Lewis and others.

It was a sort of "at home" that Dariod as the star and manager may decide upon for its withdrawal-temporarily at least. In theme, scene, treatment and all else that may be named ment, this play is very far away from anything that has ever been shown upon our stage. Described by its author as pure fiction, it is so convincing in its realism that the spectator instluctively regards it as absolute historya somewhat remarkable condition at a time when so many historical plays have the effect of sheer fiction. The scene of "Adrea" is upon the Island of Adrea in the Adriatic sea in the year 500 A. D. The Princess Adrea is be-

It was a sort of "at home" that David Warfield and Marie Bates enjoyed at the Bijou theater on Monday night—for it was at this establishment that Warfield made his first success as a star some years ago, with Miss Bates as his most favored supporting artist in "The Auctioneer." There was a veritable crush of attendance at the homecoming and such an There was a veritable crush of attendance at the homecoming and such an outburst of welcome for the wanderer that it almost unnerved him. "The Music Master" will run on at the Bijou indefinitely. It has already passed its one hundred and twenty-fifth repatition in New York, which, in place of tiring, seems to grow fonder of the comedy day by day. day by day.

her father, the king, but when the soldier finds that she will not succeed to the throne, owing to the fact that she is blind, he transfers his affect as to her sister Julia, in order to further his own ambitions. Adrea does not know of the marriage of Julia to Kaeso, and when these two are upon the throne they marry Adrea to the court fool, leading her to believe he is in reality the man of her love. She suspects some trick and prays to the gods for the restoration of her sight. In response a bolt of lightning restores her vision, and all is revealed to her. Filled with fury of a semi-barbarous woman bitterly wronged, she selzes the throne and or-At the Weber Music hall the new burlesque introduced in "Higgledy Piggledy" under the title, "The College Widower," has made an immense success with the result that the house is practically sold out for weeks in advance. The noteworthy hits of the performance are contributed by Marie Dressler, Joe Weber, Aimes Angeles, Charles A. Bigelow and Aubrey Boucicault. Miss Angeles, hitherto during her engagement with Weber and Ziegfeld has confined herself principally to the graceful gyrations of the dance, the graceful gyrations of the dance, but in this instance she is enabled to demonstrate that she possesses in very high degree the quality of stage traves-ty. Her performance was a surprise to many on the opening night, but not to those who remembered how her marvelous mimicry saved "The Runaways" from disaster upon the first representation of that piece at the Casino two seasons ago.

haeso, sets up a revolution, and is captured and brought before the queen for sentence. She sees in his countenance a reproduction of the beloved features of Kaero, and resolves to have him proclaimed king. In order to insure this result she throws open a window of the palace, allowing the sun to stream into her eyes in the knowledge that the exposure will again deprive her of her sight, thus rendering her continued rule impossible under the law. In this condition she stumbles to the foot of the throne and halls the young prince monarch. Here the play ends with a scene of intensity that it is quite impossible to describe, leaving upon the mind of the observer the conviction that he has passed the evening not alone with one of the most powerful plays in the English language, but with an actress fully as great as Rachel or Bernhardt or Ristori. Obviously the most stirring episodes of the drama are those in which Adrea's anguish and fury are comminged at the discovery that he "The Case of Rebellious Susan," with Sir Charles Wyndham in the principal male character as played originally by him in London, is the current offering him in London, is the current offering at the Lyceum, where it will remain for a short time only. This course is rendered advisable by the fact that the comedy has already had a long run in New York, where it was first introduced by Daniel Frohman. Wyndham's presence in the cast adds distinction to the performance, which throughout is brisk, smooth and competent. episodes of the drama are those in which Adrea's anguish and fury are commingled at the discovery that she has been duped into a false marriage, and the one which occurs at the conclusion of the story. Either in itself would have been sufficient to prove Mrs. Carter the foremost actress of her time and tongue. The complete mastery of both of them within the compass of an evening is an accomplishment that must command the unbounded admiration of all who come to see, "Adrea" is staged with barbaric splender and that extraordinary attention to detail

At the Princess theater Edward Terry, the original Dick Phenyl of "Sweet Lavender." Is showing us how the character was portrayed in British territory, where he made the bulk of his fortune and the best of his reputation through it. The impersonation, like that of the leading role in "The House of Burnside," was technically perfect, but lacking in warmth and color, emphasizing the impression that Mr. Terry's art is as flawless as a Tiffany watch—and as bloodless. At the Princess theater Edward Ter-

that extraordinary attention to detail for which David Belasco is noted. It is played admirably throughout, the principal successes falling upon Tyrone Power as Kaeso, J. H. Benrimo as the new hippodrome, which it is now hoped will be ready for occupancy next month. The fire curtain, the largest ever made, is 60 feet high, and 125 feet wide, constructed of copper wire, interwoven with asbestos. At intervals it is stiffened with steel braces, and it moves in sheet iron guides. The engineers insist that no draught will be powerful enough to cause it to bulge. This great curtain will be raised and lowered by an automatic appliance, and air cushions will prevent the possibility of accident. There are to be 10 emergency stations in different parts of the hippodrome structure, and at each of hippodrome structure, and at each of these the opening of a lever will instantly lower the great fire sheet.

The secrecy surrounding the prima donna who is to be added to Lew Dock-stader's minstrel forces as a leading stader's minstrel forces as a leading and important feature next season, will shortly be dispelled. Mr. Dockstader's manager, Charles D. Wilson, had intended that nothing should be known regarding this deal until close upon the to point with reasonable certainty to mer, but enough her leaded out already to really with reasonable certainty. to point with reasonable certainty the Metropolitan Opera House as the abiding place at present of the primadonna in question. It might be unfair to mention the singer by name at this time, but it may be said with authority that she is a woman of international reputation and great popularity. reputation and great popularity.

"Fantena," the puthorship of which is ascribed to Sam Shubert, will have its first New York interpretation at the Lyric theater Saturday night, with Jef-ferson De Angells and Adela Ritchie in he principal parts.

0. 8 8 John H. Springer, manager of the John H. Springer, manager of the Grand Opera House, is in an uncommonly amisble frame of mind over the outcome of a wager with S. H. Harrin, manager of George M. Cohan, regarding last week's engagement of "Little Johnny Jones" at the establishment mentioned, Mr. Springer wagered \$500 with Mr. Harris that the Grand Opera en during Mr. Cohan's week and when en during Mr. Cohan's week and when the figures approached \$13,000 Springer the figures approached \$13,000 So was proclaimed winner. Harr paying the bet, cheerfully rem that he was oulte as glad to lose as his of ponent could possibly be to win. or ponent co LEANDER RICHARDSON.

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LONDON THEATER GOSSIP

In any many and a second secon

Special Correspondence.

ONDON, Dec. 31 .- "Lady Madcap," the new musical piece by Paul Rubens and Newnham Davis, which Geo. Edwardes produced

Saturday night has been waited for with unusual Interest. And no wonder, for Paul Rubens-who suplies the music and some of the words of the new play -is the author of "Three Little Maids," and in his latest effort several of the

another "Three Little Maids," the play another "Three Little Malds." the play which he and Newnham Davis have put together is an attractive one as it stands, and promises to be an uncommonly attractive one by the time it is presented to American audiences. Newnham Davis is a retired lieutenant-colonel in the army, who has written amusingly for several years about gostronomic matters the world over, and who now makes his first appearance as a librettist.

a libratist.
"Lady Madcap" is all about the
pranks of a nobleman's preity daughter. She has fallen in love with a
young soldier named Smith, as the reand in his latest effort several of the company who played the "Maids" at the Apollo, in the United States, and more recently in Australia, make their reappearance. Chief of these is G. P. Huntley, whose acting as a silly swell, seems to have made almost as big a hit at home as it did in London—the others being Maurice Farkoa, George Carroll, who was the caddle in "Three Little Maids," and Delia Mason.

Curiosity was rife to see whether these players had been supplied with another vehicle worthy of their talents, and how these latter had been affected by travels through the United States and in the Antipodes.

Let it be said at once, then, that although Paul Rubens has not written

a young millionaire, who is doing a short tour of soldlering for the fun of it. But his pretty hostess, knowing nothing of this, urges him to gain acit. But his pretty hostess, knowing nothing of this, urges him to gain access to the drawingroom by taking the place of the absent butler. Brown agrees, and, in order to keep him in countenances, Lady Betty masquerades as a hadies' maid, first persuading her girl chum. Gwenny Holden, to pass herself off as the daughter of the house. Of course all sorts of complications arise bunnediately. The amateur butler gets himself into hot water by undue familiarity with the guests, while Lady Betty's chum, in her assumed character of a peer's daughter, is overwhelmed with attentions, notably from a French count (Maurice Farkos) who is among the company. Finally, it having leaked out that the real hostess is disguised as a ladies' maid, every pretty domestic on the place is courted in turn in the hope that she may be Lady Betty. The end comes when Lord Eramilingham returns and bursts in wrathfully on the merry scene. He is placated, however, upon discovering that the young man whom he sees in butler's dress is a millionaire, who has proposed marriage to his daughter, and all ends happily.

parriage to his daughter, and all ends appily.
G. P. Huntley is the make-believe LAUGHS! butler and when he has worked up his part more, will be quite as amusing as he was in "Three Little Maids." Madge

he was in "Three Little Maids." Madge Crichton is not in the cast, the part of Lady Betty being taken by Adrienne Augarde, another of George Edwardes' finds, and a most winning young woman. Delia Mason plays the part of Gwenuy Holden, Lady Betty's chum, while George Carrol is a diminutive corporal. At present, there are not as many good songs in "Lady Madcap" as there were in "Three Little Maids"—but that is a matter that can be easily remedied. Maurice Farkoa, however, has a clitty called, "I Like You In Satli; I Love You in Plush," that is sure to be liked on both sides of the water. If holiday plays for children were as to be liked on both sides of the water. If holiday plays for children were as popular in the United States as they are in this country, Arthur Bourchier's Christmas offering for the young folk would be sure of an American production, for it is all about the famous little characters in the "Dumpy Books." Rutland Barrington, the former "Pooh Bah" of the Savay company who dies Bah" of the Savoy company, who dra matized Kingsley's 'Water Babies' se successfully a year ago, is author of th new piece. It is called "Little Black Sambo and Little White Barbara," and Sambo and Little White Barbara," and they, not to mention the two aums, Dr. Funnyman, Plantagenet, Black Jumbo, and the "ligers," are all in it as large as life. With tuneful music, it makes an attractive entertainment which is played by a capable company, including Frank Lawton, the American whistler of "The Belle of New York."

J. M. Barrie's latest play, "Peter Pan, or the Boy Who Wouldn't Grow Up," will get across to the United States presently. There is no doubt about that. The drama, if you call it a drama, which was produced at the Duke of York's theater this week under the Frohman management, is even fore fatastical and whimsical than "The Admirable Critchton," or "Little Mary," and, by the same token, so and, by the same token, much further removed from anything that ever was seen on the stage be-fore. Perhaps it could best be de-scribed as a Christmas pantomime, plus literary genius.
One might suppose from the title

that the play was taken from the chap-ters devoted to "Peter Pan" in Bar-rie's latest book, "The Little White Bird;" but the original idea only serves as a point of departure. Peter, it appears, ran away from home the day after he was born, upon hearing his father speculate as to what he was to be when he grew up. Peter decided then and there that he didn't want to grow up, so he fled to the Never-Never-Never Land, and became the captain of boys who had fallen out of their perangulators when their purses were perambulators when their nurses were looking the other way. There were no girls in the community, because, as Pe-Extraordinary fire precautions are being observed in the construction of the new hippodrome, which it is now hopnew hippodrome, which it is now hopcided that all it needed was a mother so their chieftain invades the nursery of Miss Wendy Moira Angela Darling, aged perhaps 12, and presuades her with her two small brothers, to fly away with him and be a mother to the boys. It never would have happened if the father of these three delightful children had not become annoyed Nana and chained her up outside the house, instead of leaving her as usual in the nursery to guard the children, warm their pyjamas, give them their medicine, and superintend their baths. Nana, it may be observed, is a dog-such an engaging beast as never was n sea or land outside of Mr. Bar-

imagination. There is no space here to detail the tremendous adventures of Miss Wendy Moira Angela Darling and her small brothers in the company of Peter Pan, and his fascinating boys, in their underground abode. They survive such perils as welves, Indians who are suitably wild, and the wickedest of pirates, and at last bethink themselves that their mother may be missing them, and return home, where all ends well.

Any one who has read "The Little White Bird," will know with what delicious touches the nuthor has shown that he himself is a boy who has never quite grown up. At every turn there is humor that is akin to tears.

It is said that English composers of light opera are "sore" on American songs. Several of them, one hears, have consented to supply the scores of forthcoming musical plays only on condition that no Transatlantic melodies are "dropped into" these productions, their argument being that when places with American songs in them are sucwith American songs in them are successful, the alien dittles get most of the credit for the success. There is something in this, but there is a suggestion, too, of cutting off one's nose to spite one's face. For no one will deay that "Bedelia," wa's the most taking feature of "The Orchid," "My Cosy Corner Girl," that of "The Earl and the Girl," and "Sammy" that of "The Love Birds." And the rule worked again at Wyndham's theater this week, when a first night audience listened inhen a first night audience listened indulgently to the melodious score of a new Irish light opera, but applauded to the eche two songs from across the water which had been interepolated. The piece in question was "Peggy Machree" which Charles E. Hamilton, one of Mr. Frohmen's managers, has

one of Mr. Frohman's managers, has produced on his own hook, with his principal's consent.

Written by Patrick Bidwell with music by Michale Espesito it is a pleasing tride enough—all about the affairs of a handsome young Irishman and his sweetheart, and in the ordinary course probably would have attracted London audiences for about a month. But the two Amelican sorgs given to London addeaces for about a month. But the two Ame lean songs given to Marie Dainton—who is "Peggy"—may make all the difference. They are "Honeymoon Hall" and "By 'be Old Oak Tree," sung capitally by the former hereine of "A Chinese Honeymoon," and probably most folk who see the piece will advise their friends to go and do likewise just for the sake of hearing them. The overa is as mirof hearing them. The opera is admir ably mounted and acted, Denis O'Sulli

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ROSE MELVILLE.

Who will Appear at the Theater Next Week in "Sis Hopkins."

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